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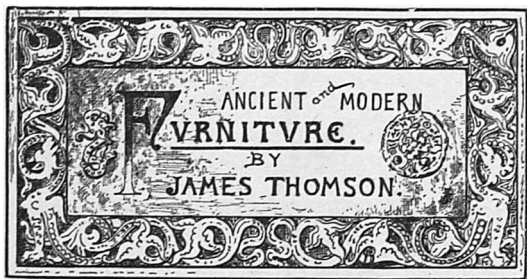
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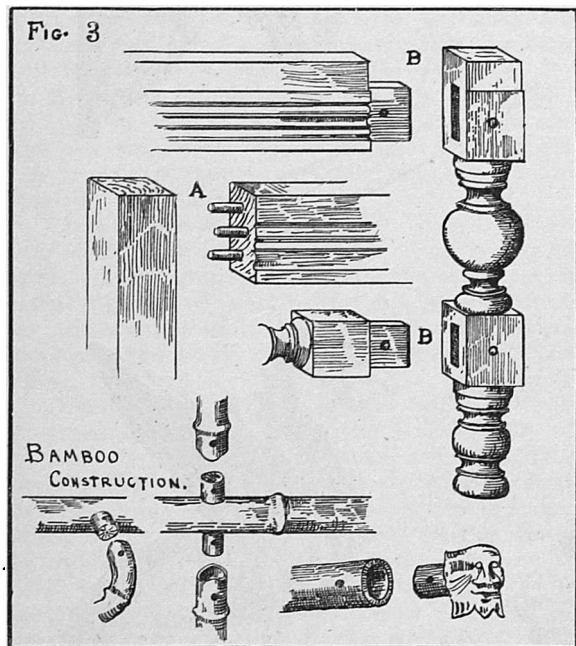
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A SERIES OF ARTICLES—NUMBER FOUR.
THE CONSTRUCTION.

WE have read much of late years against the use of glue in putting furniture together; we do not see but what it is a necessity, although entire dependence should not be placed upon it; it is the abuse, not the use, of glue that should be condemned. We have never seen it satisfactorily



explained how we should put cabinet work together and keep it together without glue, unless we make each article like a Chinese puzzle, each part fitted to a nicety. The tennon and pin system of construction practiced in early times—Fig. 3, B B—is good but also has its disadvantages. In the examples we have noticed we find in nearly every case the tennons have worked loose, the whole chair rickety, the joints are still strong and with difficulty drawn apart, but to the person seated the effect is anything but agreeable as the impression is irresistible that the whole thing is going to pieces. Another method is that shown in Fig. 3, A, the dowel joint extensively practised at the present time, and when skillfully done is in some respects superior to the tennon or tongue joint. Instances occur to mind where the tennon joint has snapped when brought to the test, and the dowel joint has stood under like conditions.

All joints in framing should butt when practicable; mitred joints have a natural tendency to open on the inner point of intersection. Panels should be given the utmost freedom to shrink or swell; when mouldings are used in the panels it is much more satisfactory to have them worked from the solid, but we can see no reasonable objection to mitering the moulding into the panel providing care is exercised in attaching to frame *only*, nailing as well as glueing in place; the panel should be perfectly free, no nail should be allowed to hold it, as shown in Fig. 4. As very often happens from carelessness of workmen, it is often difficult to impress on the minds of workmen the importance of attention to these things; some err from

want of thought and carelessness, others again from lack of knowledge. Workmen, as a rule, are apt to blindly do, without considering the reason for doing. Much has been said against "machine" work, yet the man who blindly does the little that has been taught him without exercising his reasoning powers is but a machine, clumsy in comparison.

As we have before remarked, too much reliance should not be placed on glue alone; the extremes of temperature, to which furniture in this country is subjected, have a tendency to render its power of adhesion limited after a while by the baking process to which furniture is often exposed in many of our houses in the winter months; the life is entirely taken out of glue. Dampness is another source of trouble; under its action glue will rot and mildew, and its holding power vanish.

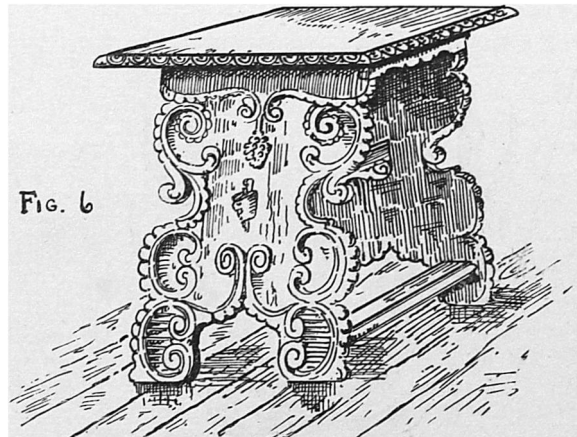
Drawer sides should be made of some hard wood such as cherry; oak is also suitable. A drawer should never be made wedge-like, narrower at back than front; when made in this manner it cannot fail to ever be a source of annoyance. In good work the drawer should fit snug. If after using some time, it should slide with difficulty, a shaving or two taken off with a plane and the sides rubbed with bayberry tallow will remedy the trouble. Some of our readers may smile at the suggestion that it is only the well-made drawer that swells so as to run with difficulty, but they will find that in the "slop" work, the drawer is made on the "wedge" model, loose from the word "go," no danger of becoming too tight, but, when seemingly at its best, it suddenly stops and will neither budge one way or the other; it is a provocative of much bad temper.

Tops of tables, sideboards, etc., should, where-ever practicable, be secured by wooden buttons, allowing perfect freedom of action in shrinking or expanding; this method we illustrate in Fig. 5. A shows the table top, B the wooden button secured to table top with screw, C is the table rail showing groove running entire length for receiving button, the rebate of which slides with freedom.

Figures 7, 8, 9, show methods of paneling; figure 10 shows a method of construction applicable to sideboards, book-cases, etc.; G F is the foundation proper or framing; D shows the door stopped by the bottom of the case E, which, being secured in place lightly, not held by glue, has full freedom to "come and go" at will. Figure 11 is section of cornice showing a method of construction, whereas in the case of a sideboard the space above is wanted for use; space will not permit further examples. No cast iron rules can be laid down for guidance, the only sure method is the application

of the reasoning powers; the methods proper in one case may not suit another. To some the examples here portrayed may seem trivial in the extreme, yet simple as they are practice has proven their value. Contempt for such seemingly insignificant details has, in many cases, brought its punishment in endless bills of expense for repairs and other forms of annoyance. Figure 6 is a German sixteenth century table of quaint design and simple construction; it will be noticed that the stretcher is morticed into the ends and held in place by pins.

The cabinet shown in Fig. 12 is of the kind peculiar to the time of Elizabeth or James, and is an excellent specimen of good common sense construction. Figure 13 shows sideboard designed to conform with modern requirements, as regards the disposition of closets and division of parts.



ART STUDY IN NEW YORK.

SECOND PART.

ART students have been favored in few departments with more desirable arrangements than are now provided to meet the great need of technical instruction for women. Considering the short space of time since any special facilities of the kind have been offered here, the practical success of American workers of this class in decorative design is remarkable. Although much in the way of proof of this has been brought forward, with endless suggestion of the wealth of resources in feminine hands, it suffices to mention as examples the embroideries from the Associated Artists seen

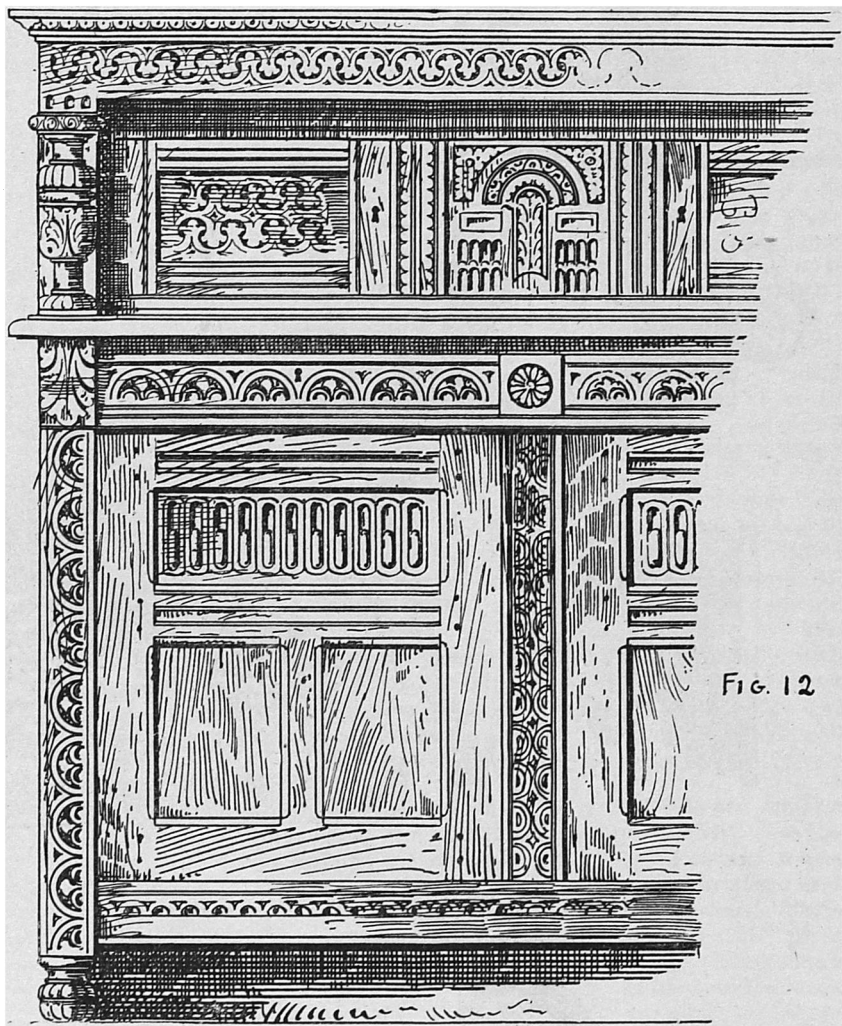
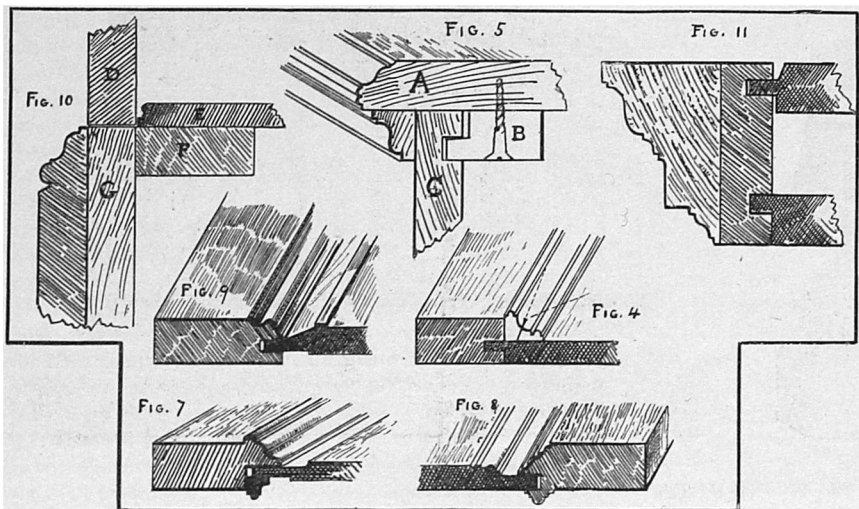


FIG. 12



at the Art Loan Exhibition, and the repoussé productions shown only previously at the Women's Institute of Technical Design. While taking such leading rank in metal work, the latter establishment in Fifth Avenue maintains no less a general purpose than that of interior decoration in its comprehensive sense. It undertakes the construction of furniture, with the teaching of mosaic decoration, mural painting and fresco stenciling, as well as designing for such manufactures as carpets, table covers, wall-paper, print and silk. Although only in its third year the school is evidently well established in the confidence of many of the best judges of artistic aims and methods. Its successes have been marked in the direction of sales and in prize competitions. One of the circumstances of gratification to friends of the school is that its members were awarded all of the four prizes recently offered by the Dixon American Graphite Co. to art schools generally for best original designs. Approved work in design has also been done by members for at least two of the leading art magazines. The present class prizes, ranging from \$15 to \$50 in gold, to be competed for in the school, are provided by its president, Mrs. Anna D. French, M. D., Mme. Adèle Roche, Mr. W. R. Kendall, of the Bigelow Co., Mr. Fr. Beck, Messrs. J. & R. Lamb, Mr. Wm. Baumgarten,

of the firm of Herter Brothers, and THE DECORATOR AND FURNISHER. Among signs already witnessed of the practical benefit of the school as an aid to women, is the fact that one of the graduates of last spring, who drew the prize for repoussé work, is employed in one of the chief establishments of interior decoration. The classes of this season consist of about seventy students, directed by a corps of expert and thorough instructors, with adjunct lectures on specially selected topics, delivered by men and women of distinction in these branches of learning.

Nearly allied to this institute in character is the School of Industrial Arts for Women, in operation in West Twenty-third Street, the two having been identical in foundation. Since the separation in 1872, Mrs. F. E. Cory, originally the principal of the former school, has organized classes, with a considerable number of students—from fifty to one hundred—accomplishing apparently desirable results in the fresh undertaking. The school occupies a portion of the Grand Opera House, where were formerly the offices of the Erie Railway Co., the elementary classes assembling in Jim Fisk's room, others in the former quarters of David Dudley Field, the room of Jay Gould being used as an office. In

addition to the previous curriculum is a course in wood engraving, taught by Miss Charlotte B. Cogswell, formerly for some years instructor in the corresponding department of the Cooper Union. A class in modeling is directed by the sculptor Wilson McDonald, and a recently-formed class in repoussé work is in charge of Mr. M. F. Stones. As in similar schools, afternoon classes are instructed here in oil and water-color painting, china decoration and embroidery. A valuable feature of the school, as with the Institute of Technical Design, consists of a system of criticism and counsel from experts in design and other artists. The design room includes an arrangement of importance with the use of a Jacquard loom, as part of the demonstrating apparatus intended to familiarize the student with the technicalities of design. Here orders are received for work, and executed according to the principle of the division of labor, a pupil being allowed to perform only the part for which she has become competent. Having, in more than a figurative sense, been "through the mill," the principal attaches great importance to every form of aid in making practical applications of the theories taught.

While instruction in drawing in these two schools follows the system of Walter Smith, this is replaced in the teaching of the Decorative Art Society by the Leland system. Here the work of training has been greatly extended by the formation of classes in different mission schools of the city. One of these is connected with the Sheltering Arms, where thirty or forty pupils receive instruction, and a smaller class is formed at the Home of the Friendless in East Thirtieth Street. An interesting class in decorative design is organized from the Boys' Club of the Wilson Industrial School. Another class of boys of the Guild of St. Ambrose, in connection with one of the Trinity missions, consists of about twenty pupils, of whom one is a newsboy. At St. Barnabas' House is a class of eighteen or twenty young girls and children, the latter belonging to the institution. These

classes are instructed on different days and evenings by Miss Molt, who has also a class at the rooms of the society. The work of the regular classes of the association is chiefly as in previous seasons. Embroidery is taught by Miss Mead, and oil and water-color painting by Miss Mary Mead. In addition, however, to the former course are classes in linocut and tapestry painting, also others in modeling in terra cotta and porcelain clays, in charge of Madame Le Prince—this work being esteemed a valuable new feature.

As in years past, the Ladies' Art Association is doing excellent service of different kinds. Most recent additions to the work are conducted with a salesroom and a loan collection, providing art objects from which students may make studies, loans being also furnished to schools. The department is a bureau of general useful intelligence, through which, for example, an artist recently secured a red cactus, seemingly unattainable at the season. A new class in landscape painting is instructed by J. Ward Stinson, and a sketch class is in charge of Mrs. Robertson. Other classes are at work in portrait, still life and china painting. Miss Doulevy teaches a class of ten, the principles of form and color, and decorative designs, and also a

year, with an additional class for outdoor sketching in summer.

Another school of recent establishment in the same street, under the management of C. S. Samuel & Co., is distinguished by advances in the direction of novelties. Among these an imitation of stained glass in "crystalline" colors, is quite distinct from semblances in paper and gelatine, as here the glass is absolutely painted. Metallic painting, under the designation of "lustre," is one of the specialties taught.

Schools of the most multitudinously popular class are grouped in the vicinity of Union Square, one of the best known being at the studios of the Misses Osgood in the Domestic Building. Although an academical course is hardly the chief purpose of the school, a thorough kind of instruction is understood to be attainable in it if desired. Very great numbers of pupils are received who seek art as an accomplishment. A course is specially provided in the latest designs and decorative novelties including modeling in imitation of Barbotine, Limoges, and Palissy wares, requiring neither glazing nor firing, and being inexpensive. When shopping here, hundreds of ladies from out of town visit these studios and frequently to

obtain no more than a single lesson serving for the decoration of some special object.

Similar aspects of popularity are shown in the Union Square school of Wm. Lycett, which is without any grade of high art. Its work is most largely that of china decoration with the addition of textile painting in different forms. Of lessons received here, and which are computed by thousands, the majority are not connected with severe endeavor.

Numerous others are equally gratified by the *ars facilis facta* of Mr. Pearl, in whose Union Square studio have been received pupils ranging from eight to upward of three-score and ten years of age. Since the invention half a dozen years ago of his mechanical verifier by which sketches are produced automatically in two minutes, this gentleman has taught his "art craio" method personally to four or five thousand pupils. It is held that children are rendered esthetic by the amusement; but the fascinating

accomplishment is not to be mistaken for art culture if possibly it may influence taste in this direction.

Great numbers of pupils also seek instruction in the Roman Art at the Evans Art School in this square. A similar, if not identical, method is taught in other quarters under different names. Here, as in nearly all schools of the popular kind, students desiring it may obtain instruction in free-hand drawing and in portrait and landscape painting.

Outgrowths from the art schools, under former pupils, provided with licences and diplomas, most usually take the form of small private classes when started in the city. Many of such exist, as of others instructed by lady artists of long known standing, while training in technical courses is a feature in some of the commercial decorative establishments, visited regularly by teachers for this purpose. Private teaching on the part of artists of the higher ranks has equally increased, every studio showing repeated daily scenes of tuition.

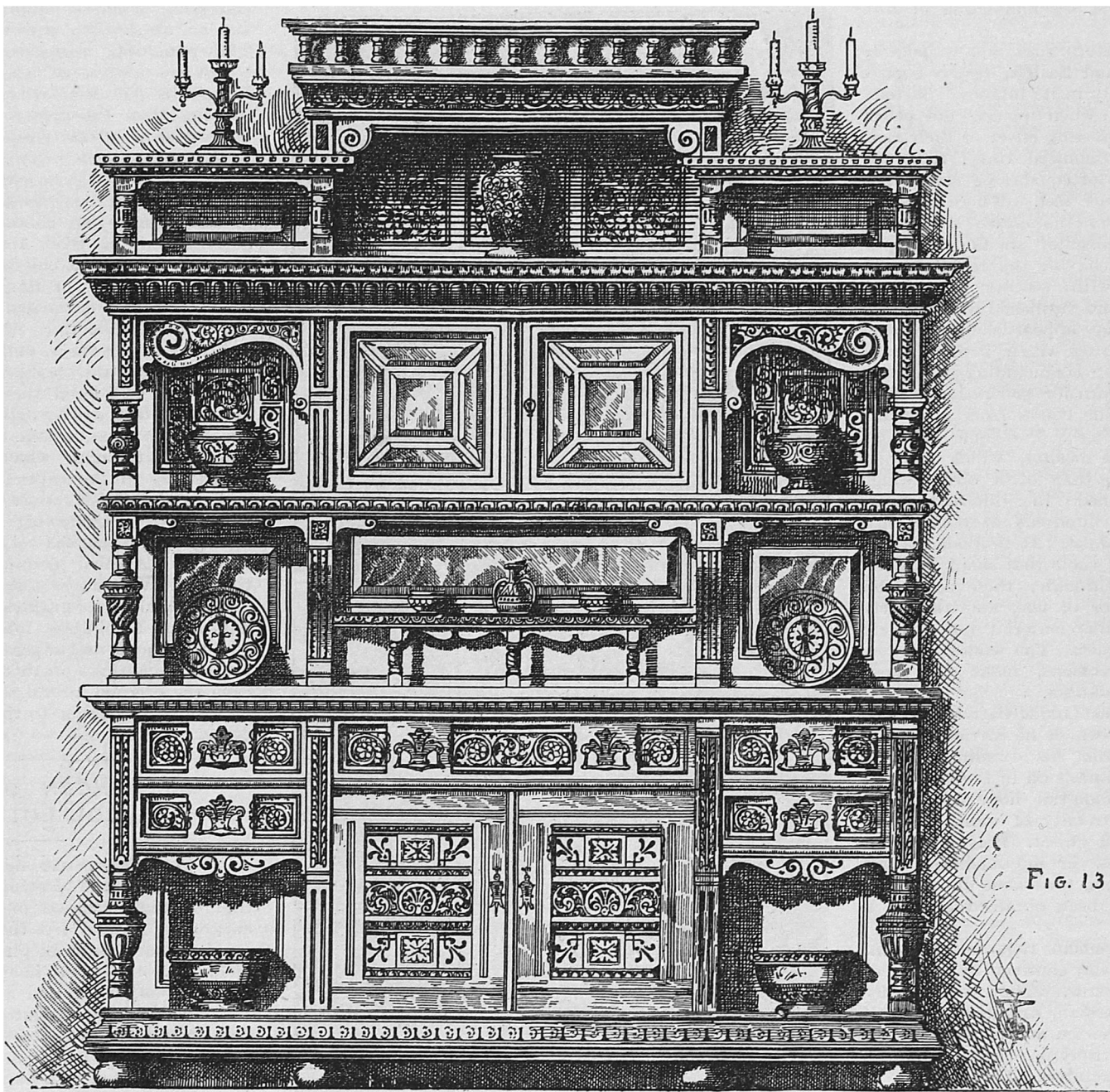


FIG. 13

DESIGN FOR SIDEBOARD, BY JAMES THOMSON. (See opposite page.)

children's class. Courses of lectures provided this season add much to the interest of the work, the most important of these being by Prof. A. A. Breneman on ceramics, and by Anthony Hockstein on botanical studies relative to decoration. The association, with Mrs. Marsily as president, has control of the greater part of the building occupied in Fourteenth Street, and rents its studios to ladies.

Promising success is shown by the American Art School in Twenty-third Street, with instruction of classes in painting, repoussé work, wood carving and art needlework. Although recently opened, the school has not far from fifty pupils in its several departments. Its work ranges from that of the life class to executing orders for ball and wedding costumes in fine needlework. The principal is Mrs. A. L. Blanchard, who teaches a portion of the painting classes, those in work from life and in etching on copper, being instructed by Mr. J. A. S. Monks. Classes in wood engraving and in repoussé work are in charge of Mr. W. Palmer. The school remains open throughout the